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PERHAPS only a few people realize the artistic importance of the World's Fair. Mr. McKim, of McKim, Meade & White, says that Mr. Atwood's art building is the greatest thing in architecture of the century. Augustus St. Gaudens said to the chief of construction that it was "the greatest thing since Athens" and that the classic simplicity of our fair made the Paris Exposition seem crude by comparison. Mr. William M. Chase writes that the art display will doubtless be the finest ever held in the history of the world.

M. Barthelemy, who was director of the art department at the Paris fair, says that France will make a finer showing of her art than she did at her own exposition.

The exhibits

It has been found necessary to devote a special department to French masterpieces owned in America. Italy loans paintings from her museums. Greece sends statuary from her galleries. On account of a ruling by Mr. Ives by which their paintings will hang on the walls with that of the masters of other nations, for the first time in the history of world's fairs the first artists of Japan have consented to exhibit. So that even Hokusai—one of the greatest geniuses of the age, and the most prolific genius of any age—will send selections from his thirty thousand drawings. "The exhibit will give us a new and broader grasp of modern art, noticeably the Dutch; also several splendid Germans, unknown here, and a group of brilliant Norwegians, Italians and Scotchmen," writes an American just back from Europe.

Its influence

The effect of the buildings on our domestic architecture will doubtless be to sound the death-knell of the Queen Anne and start a revival of Greek forms.

Its accomplishment

It is surprising to think that at the very beginning of our art life we have men capable of handling such masses. The fair is a triumph of art. Those charming landscapes even are not the work of nature, but the results of the careful planning of men who have built a vision of beauty on sand for a day.

J. M. B.